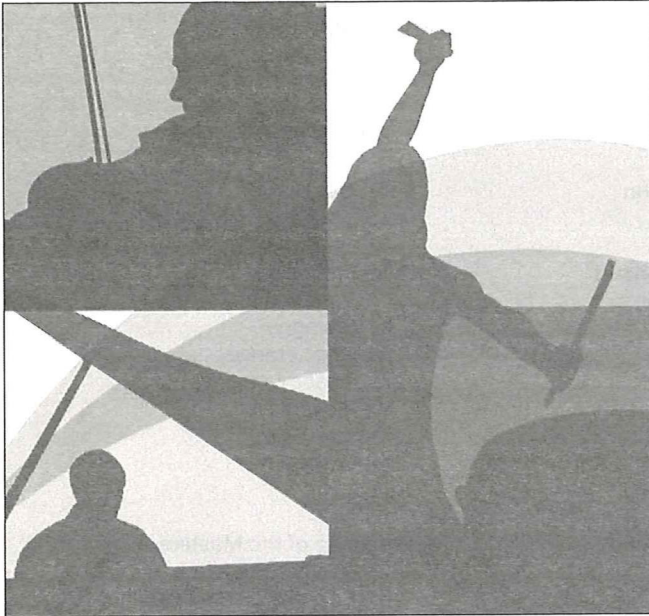


CD 2007--56

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Friday, September 28, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
Presents

UNIVERSITY OF TORONTO WIND ENSEMBLE

Gillian MacKay, conductor
James Campbell, clarinet

PROGRAM

Dana Wilson
(b. 1946)

Short Cut Home

Darius Milhaud
(1892-1972)

Suite Française

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Fisher Tull
(1934-1994)

Final Covenant

Allan Gilliland
(b. 1965)

Dreaming of the Masters

- I. Benny's Bounce
- II. Stranger on the Prairie
- III. Rhythm Buddy

James Campbell, clarinet

INTERMISSION

Howard Cable
(b. 1920)

Georgian Bay Reflections

- I. The Little Rock Reflected
- II. The High Place
- III. Georgian Bay

James Campbell, clarinet

*Added Song
"Campbell's Clarinet
Challenge" by
H. Cable.*

Jan Van der Roost
(b. 1956)

Canterbury Chorale

Percy Grainger
(1882-1961)

Children's March

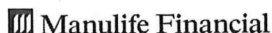
Henry Fillmore
(1881-1956)

The Circus Bee

This concert is generously supported by



The Faculty of Music gratefully acknowledges the generous support of our season sponsors



The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

DANA WILSON

Short Cut Home

Dana's Wilson's music has been heard on this stage several times – most recently, his major composition, *Piece of Mind* was performed by the Wind Ensemble in the spring of 2006. Wilson is a prize-winning composer who is on the faculty at Ithaca College. This extended fanfare was composed in 2003. A particular feature of Wilson's work is the multi-level rhythmic activity - as each rhythmic layer is added, the music becomes both more complex and more interesting. Even in this short work, the composer establishes, at one point, six different layers of rhythmic activity, which combine together to create tremendous energy and drive. The title refers to the "home" key of C major, at which the piece arrives only at the very end, after carefully avoiding it throughout its three-minute length.

FISHER TULL

Final Covenant

The music of Fisher Tull has been heard in nearly every North American university concert hall – his popularity amongst con-

ductors and players has been high since the 1960s. Although he wrote for many musical media, Tull's music is particularly valued by wind bands, brass ensembles, and percussion ensembles. Fisher Tull worked for much of his career as the Head of Music at Sam Houston State University in Texas. This is an evocative, almost sensual piece, which establishes a spacious environment at the beginning, leading up to two dramatic climaxes. The long initial melody, heard at first in the solo horn, returns several times as the piece progresses, appearing for the final time in the low brass and woodwinds as the rest of the group re-establishes the spacious, atmosphere of the beginning.

DARIUS MILHAUD

Suite Française

This early masterwork for wind band was composed in California during the Second World War. Milhaud was teaching at the time at Mills College in Oakland, and wanted to introduce young Americans to the folk music of France, where so many American soldiers were fighting. In five movements named for different provinces

with this band, he was able to experiment with his ideas for wind music in a willing laboratory. Grainger was the first composer to include an integral piano part in band score, and this was the first of his pieces to call for it, in 1918. The premiere performance of this piece occurred with Grainger conducting the Goldman Band, a professional band in New York City with whom Grainger had a long relationship. Grainger loved to conduct – in his view it was fairly simple: “The orchestra plays the notes, and all the conductor has to do is listen to the orchestra, follow along with it and look inspired.” The piece is subtitled “Over the Hills and Far Away,” and is dedicated to “my playmate beyond the hills,” who remains unidentified, but is thought to be his long-time girlfriend Karen Holton.

HENRY FILLMORE

The Circus Bee

The Circus Bee belongs to a specific genre of American march known as the “screamer.” These were marches designed for use in the circus tent – and feature blazing tempi and virtuosic playing from all sections. Henry Fillmore was a trombonist before he was a band leader and composer, and many of his marches, including *His Honor, Americans We*, and *Rolling Thunder*, feature difficult and important parts for the trombone, euphonium, and tuba section. This one is no different, and Fillmore puts the unbelievably fast melody down into the low brass and woodwinds – giving them a wonderful opportunity to display their skill.



of the country, Milhaud combined 18 different song fragments to create music designed to capture the spirit of each region. Rarely does a folk song appear in its entirety; Milhaud combined phrases from different melodies to create original tunes, sometimes making radical adjustments to the tempo or the character of the original. There is also some use of completely original melodies, especially in the final movement. Milhaud was a product of the Paris Conservatoire, where he studied around the turn of the 20th century and taught after WW II.

ALLAN GILLILAND

Dreaming of the Masters I

Allan Gilliland lives and works in Edmonton, where he is head of composition at Grant MacEwan College. This is the second performance of the Wind Ensemble version of this piece, originally written for James Campbell as part of Gilliland's tenure as composer-in-residence with the Edmonton Symphony Orchestra. According to Gilliland's program notes for the orchestral version, the work evolved from a desire to combine his own background in jazz with the orchestral medium.

Benny's Bounce was inspired directly by Benny Goodman, and is reminiscent of his signature tune, *Sing Sing Sing*. The second movement was inspired by early 20th century clarinetists such as Pee Wee Russell and Barney Bigard. The title is a joke on Aker Bilk's hit *Stranger on the Shore*, alluding to James Campbell's prairie roots. The third movement was inspired by a bebop clarinetist, Buddy DeFranco, and the underlying harmony of this movement is based on the chord changes for *I Got Rhythm*.

HOWARD CABLE

Georgian Bay Reflections

Georgian Bay Reflections, which was commissioned this year by James Campbell, and was premiered with the Hannaford Street Silver Band in July, at the Festival of the Sound. Howard Cable completed

this version for wind ensemble soon after; the U of T Wind Ensemble was proud to perform the premiere of this version last night at a performance in Barrie. Each of the three movements of this work was inspired by a painting of Doris McCarthy, a highly renowned Canadian painter. McCarthy's landscapes include several from the area surrounding Georgian Bay. As with so much of Howard Cable's music, easy-flowing melodies appear throughout the work, and his use of spare instrumentation provides for maximum interest and variety of texture. This is a wonderful new addition to the repertoire!

JAN VAN DER ROOST

Canterbury Chorale

Van der Roost is a Belgian composer who trained as a composer and trombonist at the Lemmensinstituut in Leuven, where he now teaches. He is also a guest professor at both the Shobi Institute of Music in Tokyo and at the Nagoya University of Art. His music is extremely popular amongst conductors of music for young players, and his more difficult music is finding a strong foothold in the repertoire as well. The *Canterbury Chorale*, written in 1990, was composed in response to a visit to the impressive cathedral in Canterbury. Van der Roost was inspired by the idea that so many wonderful pieces of music had sounded in the cathedral in the years since its first use for Christian service in 597 AD. In one of the climaxes of this broad, contemplative work, Van der Roost evokes the sound of a mighty church organ.

PERCY GRAINGER

Children's March

Soon after he emigrated to America from England, Percy Grainger joined the US Army Coast Artillery Band, serving with them between 1917 and 1919. As a member of this group, he conducted, played piano, saxophone, and sarrusophone, a now obsolete double-reed brass instrument. Because of his relationship

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts wind ensembles, and teaches conducting, trumpet, and music education. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

JAMES CAMPBELL has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award for *Stolen Gems* [Marquis Records], a Roy Thomson Hall Award, Canada's Artist of the Year and the Order of Canada. Most recently, Campbell received The Queen's Golden Jubilee Medal. This was given on the occasion of the fiftieth Anniversary of the accession of Her Majesty the Queen to the Throne. Called by the Toronto Star "Canada's pre-eminent clarinetist and wind soloist", James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony, Orchestre Symphonique de Montréal and the Russian Philharmonic. During the 2003-2004 season he performed with the Edmonton Symphony Orchestra and the Boston Pops in the premiere of *Dreaming of the Masters*, a jazz concerto by Allan Gilliland, commissioned by the Edmonton Symphony and written for James Campbell. Campbell has collaborated and performed with many of the world's great musicians including the late Glenn Gould and Aaron Copland; as well as chamber music tours with over 30 string quartets including the legendary Amadeus String Quartet, the Guarneri, Vermeer, New Zealand, St Lawrence, Fine

Arts, and Allegri String Quartets.

Currently, Mr. Campbell tours with Trio Mosaïque (James Campbell - clarinet, Rivka Golani - viola and Richard Raymond - piano), the New Zealand Quartet, and with jazz pianist Gene DiNovi. This season Campbell tours Canada, the United States, the UK, the Netherlands, Spain and New Zealand. He will perform the premiere of Allan Gilliland's orchestral arrangement of Leonard Bernstein's *West Side Story* with the Kitchener Waterloo Symphony Orchestra and will record a live CD with the Edmonton Symphony Orchestra, works by Gilliland, Bernstein and Stravinsky.

Of Campbell's extensive discography many have won international acclaim. Most recent releases include the Brahms Clarinet Quintet with the Allegri Quartet, voted "Top Choice" by BBC Radio 3, the world premiere recording of Brahms [orchestrated Berio] Sonata Op. 120 No. 1 with the London Symphony Orchestra (both on Cala Records); and the Sony Classical re-release of the Debussy *Première Rhapsodie* with Glenn Gould. Campbell is the subject of numerous features and cover stories in *Clarinet Magazine* (USA), *Clarinet and Sax* (UK), *Piper Magazine* (Japan), *Gramophone*, and in the book *Clarinet Virtuosi of Today*, by British author and clarinet authority Pamela Weston. In 1984, James Campbell was named Artistic Director of the annual summer chamber music festival in Parry Sound, ON, The Festival of the Sound now planning its 28th season. Mr. Campbell has taken the Festival to England on three occasions and it has been the subject of documentaries by BBC Television, CBC Television and TV Ontario. In 2003 Festival of the Sound opened its very own 500 seat concert hall, the Charles W Stockey Festival Performance Hall. Since 1989, James Campbell makes Bloomington, Indiana his base during the academic year as Professor of Music at the prestigious Music School of Indiana University.

University of Toronto Wind Ensemble

FLUTE

Alberta Brown
Stephanie Dunlop
Jiajia Li
Sara Moorhouse
Sanghee park
Mackenzie Polak

OBOE

Monica Chung
Christine Hudson
Aleysia Whitmore

CLARINET

Kathleen Arnup
Yoo Jin Cha
Sydney Chang
Stephanie Geary
Charlene Lee
Angelina Lopez-Frank
Joshua Phillips
Julia Stroud
Hui-Ting Tsai

BASSOON

Daniel Rutzen
Devin Wesley

SAXOPHONE

Ryan Comerford
Amy Duong
Shaun Mallinen
Chelsea Shanoff
Richard Van

PIANO

Talisa Blackman

TRUMPET

Stevie-Ray Arsenault
Alistair Chaplin
Sarah Hemeon
Marcel Sekine
Jacob Shoihet

HORN

William Callaghan
Nancy Mann
Damir Pavelic
Lauren Scobie
James Tizzard

TROMBONE

Stuart Bremner
Jolanta Miller
Jessica Reese
Annemieke Vanderkraay

EUPHONIUM

David Moore
Brendan Rawlins
Cameron Rawlins

TUBA

Ian Feenstra
Eric Probst

PERCUSSION

Adam Campbell
Michelle Hwu
Tyler Kerr
Andy Luck
Will Snodgrass

BASS

Jordan O'Connor

Fred Perruzza,
Director Theatre
Operations

Ian Albright,
Technical Assistant

Bob Dunkin,
Production Assistant

Karen Wiseman,
Librarian,
Performance Collection

